

Sept 17 '77. Chicago

Clear writing is the ultimate subversion.

Things I wish Lenin had said, one of a series

Some left film criticism goes to great lengths to avoid ever asking of a film "does it have good politics?"... While this is one of the first questions any leftist involved in practice would ask. Yet for some critics, for example Camera Obscura discussing Yvonne Rainer, this is the repressed aspect. Rainer herself is very clear — she does not see her work as very political — either ~~the~~ "left" or "feminist." CO tries to convince her she is, because of her avant-garde form, largely. If you are sympathetic to Rainer, the discussion is rather drôle. This repression of the question is even more interesting in light of their need to refer to my article in W&F, but not to me, and Julia's presentation on Janie's Janie at the Milwaukee conference without mentioning her. A very curious repression. The Screen review of CO continues the repression.

Radical form without radical content is recuperated into bourgeois ideology on the level of existential despair.

Politics of visual style —

von Sternberg, Antonioni, Ophüls, Rivette

— see Babuscio's disc. of camp in Fassbinder/Sternberg in "Gays & Film"

Pirenne, Optics, Painting and Photography (Cambridge U. Press)

Oct. 5

Politics of Camp

Sontag on camp } Against Interp.
" on ~~the~~ Flaming Creatures
Rabuscio on Camp →
Dyer on Camp → body politic Queen Christina / Anne of
Ninotchka / Silk Stockings as gay subtext Indies
see R. Wood article
Kuchar →
Ideology - course

Film Th 2 Anne of Indies / Johnston article

Theory & Practice

- ① Sontag essay & Flaming Creatures
The importance of technique - Tom Brener
- ② Tape of discussion of basic article on tape
(supposed unique qualities)
Tape of discussion of Judy H.
- ③ What is a structural film?
- ④ social resp of filmmaker Lippard "Pink Glass Swan"
- ⑤ Wollen on avant gardes - countercinema
6 Social Position of A-G - Kleinhaus, "Reading & Thinking"

Oct 8

The basic problem of our time for radicals is figuring out how you can get people involved in political activity which in fact can then help change their consciousness. Which in turn will increase their political activity. The relation is reciprocal and action/consciousness must be seen as symbiotic. It is also a vicious circle. How does that motion start? From external conditions or from the consciousness of the organizers? or both? and in what way?

The old form/content thing. — Some people praise Hour of the Furnaces for its form without a clear concept of the politics presented. Time has shown the very serious political problems with the content of the film — esp Peronism. This should teach us that radical form should not seduce us into forgetting to analyze the politics of a specific film.

Similarly — the main problem with Costa-Gavras is not his form but his politics — State of Siege ^{"Underground"} uncritically supports the Tupamaros; this is politically questionable to say the least. Similarly, the difference between Jon Jost^{SP} and Robert Kramer^D is most essentially political, not a matter of form. That Kramer uses a more accessible form alone is not decisive in judging his politics. And along the same lines, it is worth thinking of the situation of Frederick Wiseman — as at best liberal, but capable — within certain contexts —

of being turned to radical ends — You can do more with the bootcamp film to talk about what's wrong rather than what's right with that situation. While Welfare never rises to the level of a socio-economic-political analysis, it provides the surface data. This is not all, but it is a start.

Nov. 3.

Zinnema's Julia — the classic realist text is often described as providing a single reading. Actually, it provides by its very vagueness and generality a polyvalent ~~as~~ text open to any number of readings —

eg. the underground — Julia tells Lillian that the money she brought in will save many Jews? Lillian asks. About half, ... political people.

Clearly the "original" intent may have been — the money will save leftists, about $\frac{1}{2}$ of whom are jews.

but the film's presentation can easily be read as $\frac{1}{2}$ jews $\frac{1}{2}$ political people.

Similarly, the political basis on which Julia's unit operates (many people — communists and Catholics — the messenger says) is never clear.

Politics is abstracted — the Nazi youth attack a medical school — (anti-intellectual) — but why? what is the specificity of their action?

Thos — was their relation lesbian? — ① Yes,
② Yes but only as adolescent thos —
③ Only platonic,
④ Both are basically hetero
⑤ Only symbolically —

You can choose to read it any way you want.

similarly, ~~Jane's~~ Lillian's occupation as a writer is not examined, explained — ~~sex~~ or relation to Hammett — father? father figure? mentor? sexual figure? what?

Nov. 6

(Ask yourself — what is the explicit/implicit concept of human beings in this film?)

Nov. 9

Naturalism has a revolutionary aspect, for it shows social conditions which the bourgeois theatre takes great pains to conceal. Also a call to fight is sounded, which proves that the fighters exist. But only in a second phase does proletarian theatre begin, politically and artistically, to qualify itself for its social function. The first phase shows that the class struggle does exist. The second shows how it ought to be conducted.

— Brecht (1935?) 1.12:1
quoted by Lee Baxandall "Brecht in America, 1935" TDR 12/6 (T. 37) fall 67
p. 84

Those people so interested in building a Brechtian film culture have not asked themselves why a Brechtian theatre culture has not been established in the U.S. The answer to that might tell us about the possibilities of a radical film movement.

Nov. 13

Brechtianism is modernism in the service of the revolution

We must be ready, too, to abandon a path that we have followed for a time, if it seems to be leading to no good end. Only believers, who demand that science shall be a substitute for the catechism they have given up, will blame an investigator for developing or even abandoning transforming his (sic) views. —
Freud: Beyond the Pleasure Principle

Ideology —

If we consider it as "what is taken for granted".

The idea that ideology is read directly at the level of the image:

sometimes ideology is overt: propaganda
mostly it is covert "naturalized"

Claire Johnston sees the limits of a "better image" approach by leftists to the media

① it simply works on the level of the surface

② it is a reformist strategy — does not question the system

① the social system

② the system of representation (ideology)

Johnston fails by taking an "exclusively" formal solution

← radical form *

radical content

This is similar to Cahiers

it is an ultra left, purist, position
the right, opportunist line — to use traditional forms to gain the largest audience (trad. CP-USA — Capra, etc) cf. Weinstein.

Weinstein's critique — right as a neg. critique, but falls into deep problem — assumes it is "revolutionary" today to openly expose socialist politics —
(cf. S.Rev. retreat, politics (S.D.) of ITT, cult. politics of I.T.T., of NAM)

celebrate H.Wood
ignore sexism etc.

reaching a large audience with a diluted msg.
what does that amount to?

metaphor & metonymy

- a) Lévi-Strauss : the core of myth is thinking by analogy -
Metaphor & metonymy la pensée sauvage
- b) Jakobson: metaphor & metonymy
- c) Lacan (Rowland & Ellis)
- d) Metz

from derived principles: basic concepts, apply to Lady Be Good

derive from that, ideology *

↑
cheek
Sartre

Concept of the other
Sartre - orphée ^{noir} ~~negre~~ } *
De Beauvoir
Tanon
ideol. section.

Jamison * *

Step one: analysis by segments/
Codes
compare Vorafitch vs Eisenstein
Use of montage technique —
but for what end?

ideology →

Kleinhaus on 2 W.C. Heroes -
apply to Kansas City Bomber *]

Mattleart on Donald Duck

Melville's The Confidence Man

DeLaney's Triton

Versions of Casablanca

ideology — ① Letter to Jane / Barthes - "myth today", Hall

② Analysis of Spielberg image

③ analysis of Siskel & Ebert's pieces CE3K

Brecht:

"I've noticed," said Mr. K, "that a lot of people are put off by our teaching, because we know the answer to everything. Couldn't we, in the interests of Propaganda, draw up a list of questions which appear to us quite unresolved?"

ideology — test case

examine Casablanca

① contemporary critical reception

② hist of its reception

③ what in the film accounts for this popularity?

check A. Slide at Academia.

AFI, MOMA, NYPL

ideology — test case

interview audience following recent popular film

read Patahak

On the matter of literary forms, it is reality that one must question, not aesthetics, not even that of realism! There are many ways of silencing the truth and many ways of saying it. We deduce our aesthetic, like our morality, from the needs of our struggle.

Brecht.

slides of chinese art - two dimen. screens - for film apparatus

ideology — how the struct of institutional state services under capitalism (welfare, health, education, etc) setup a situation 'perpet. ideology' (veblen, trained incapacity) MCHRC

Nov. 26

"A Note on History/Discourse" Geoffrey Nowell-Smith Edinburgh '76 Magazine

Psychoanalysis of characters & authors is wrong.

Psychoanalysis of text & ~~textual~~ intersubjective textual relation" new.

Semiotics based on str. linguistics studied systems in themselves — what is new → notion of subject as important.

Semiotics and psychoanalysis now both are concerned with relation of film (text) and audience (subject)

"In his assault on the notion of a transcendent ego... Lacan showed that the subject is constructed in and through language, though in a relation of alterity to it." p26

"For one of the properties of language then becomes the relations that the subject can have to it and within it." p26

The basic thing wrong with this line of reasoning — assumes that Lacan is correct that subject is constructed in and through languages whereas that is not so. Language is neither the prime or final determination of consciousness — other forms of social practice intervene. (eg social structures — structure of sex & race discrimination).

Considerable empirical work which contradicts Lacan —

eg. Selma Fraiberg, Insights from the Blind: Comparative Studies of Blind and Sighted Infants (NY: Basic 1977)

Nancy Henley & Barrie Thorne She Said/He Said: An annotated bibliography of sex differences in language, speech, and nonverbal communication. Pittsburgh: KNOW, inc. 1975

On the project of philosophic speculation on language — Ponge's project, etc.

Mallarmé and the poet's task

Lacan attempts to place determinism even further back — it doesn't challenge determinism

Dec 2.

Julia argues that o's masochistic fantasies — stem from the need of o to use fantasy to achieve orgasm in heterosexual relations. Yet this need for/use of fantasy has a reverse component — "guilt" from superego/patriarchal ideal/religion

Piaop's work indicates that in terms of the problem of getting into the "flow" of a project, girls tend to assume the metafunction of being the mediator in a game.

This is a social function related to role models. Women are socialized to watch out, to be alert to have sensitivity to detail, noticing, remembering (to be responsible for the psychic life of a group — family or other social situation — office situation)

The combination of an operating superego and the mediating function as a part of consciousness — act to inhibit "flow". Fantasy is good in as much as it helps women step out of the action of these two things — thus the feeling/fantasy of being unable to help it, of not being responsible (ie Carolyn syndrome) ... being "out of control."

These inhibiting structures have the function of psychically building up men. (male structures then are the "verso".)

The use of such fantasy, however, also structures behavior. It may be that a restructuring of behavior would result in a restructuring of fantasy life. (e.g., lesbians report they don't need masochistic fantasies.)

Julia: To be worried about emotional life is itself an historic mode of thought. It will pass away with capitalism.

In the U.S. work energy is often assumed to be in a relatively direct relationship with sex energy. Each sublimates the other.

The interaction of the matrix of audience variables with the film's plurivocality

Richard H. Pells Radical Visions and American Dreams: Culture and Social Thought in the Depression Years

NY: Harper & Row, 1973

Kurt Kranz Early Form Sequences 1927-1932. Texts by Hans Richter, Werner Haffmann, and Werner Hofmann.

Matejka, Ladislav and Irwin Titunik. Semiotics of Art: Prague School Contributions MIT 76

The Fleischer Story by Leslie Cabarga. Nostalgia Press

McDonald's as ideological space

Ideological message of driving books

Consciousness —

- 1) Alviner, chapter
- 2) Lukacs, History & Class Consciousness
- 3) Lenin, Philosophical Notebooks
- 4) Wm. Reich — (Bertell Ollman introduction)
- 5) Aronowitz
 - a) Boggs
 - b) Glatberman
- 6) Marcuse
- 7) Hidden Injuries of Class
E.P. Thompson

m/f 69 Randolph London wa low

On technology — Brauerman
Kapitalstate
J. D. Bernell, Hist of Ei
NLR — disc of 20's soviet art

Cliches of the new film criticism

Brechtian
distanciation
the position of the subject (or spectator)
fetishize
ideology
place the subject in ideology
feminine
femininity
transgression
the Glance
desire
return of the repressed
structuring absences
the lack

signifying practice

contours
trajectory
deflect
inflect inflection
"one would think"
articulation
aspiration
privileged
to foreground

complexity
density

inscribe
inscription

On technique

Technique: style, form, technical accomplishment

The more one knows about a cultural object (eg tennis, movies, macrame, cat breeding) the more one notices and admires accomplishment. Thus in a film, formalism is not a dead end, but a limited passage. It calls for a very small, very specialized audience. It has no greater interest than the work per se except for the specialist. Audiences become subspecialists - eg Reisman on jazz.

WRITTEN ON THE WIND

repeated use of double entendre; structure of dialogue itself is ironic. Thus extensive "tough talk"

Bacall - from business to suffering woman, mother figure.

"We're going to have a baby" - what is (conventionally) a moment of great cultural rejoicing (estab. of family; parenthood; new social, political, economic, consumer unit).

Becomes a moment of terror. (the return of the repressed) - That pregnancy may not be good, may not bring them together.

(a new moment, a new

function of paternity in bourgeois line of succession.

estrangement - Shlousky < Screen R. Formalists

Bed & Sofa

Bulgakov -

Brecht - comedy - question of entertainment

On the apparatus

You have to stir the mobile dial, then wait, after having set in action the imperious bellworks that pierces your patient, the famous click-click that delivers to you his cry, transformed at once into cordial and ceremonious courtesies.... But here the miracle ceases and a banal comedy commences.

Ponge, from "The Telephone" 1939
Things for C. D. Corman —
Grossman — 1971

Robt Breer "Fuji" —

compare to Ponge, "Still Life & Chardin"

Robt Dunan "The Opening of the Field"

① John Hess "Seven Theses": Some Notes on Developing a Marxist Film Criticism

"1) Hollywood films are commodities produced by capitalist corporations for the purpose of making a profit."

This is true, but it hardly exhausts the subject. Films are not merely this. Their exchange value is not identical with their use value.

"So although the filmmaker may produce movies, and throw them onto the market, like oven-ready chickens, with everything present ~~for the~~ for the act of consumption of the sign-value of the movie to take place, in the last analysis it remains the spectator who determines the role of the product as sign."
- Geoffrey Nowell-Smith Moving on from Metz p40 JC 12/13

"2) Hollywood films, therefore, must and do convey to and reinforce in audiences an ideology which is ultimately in the interests of the ruling class and capitalism."

It doesn't follow — do all commodities convey this ideology? or only films? Why must they do so?

It would seem that the penultimate capitalist argument is pertinent: When the next-to-the-last capitalist is hung, the last capitalist will sell the rope. Or in other words, capitalists will try to make money from anything, even things which are not in their long term interests — and in some cases not in their short-term interests either.

Is it really the case that because H'wood films are commodities that they are conveyors of and reinforcers of bourgeois ideology?

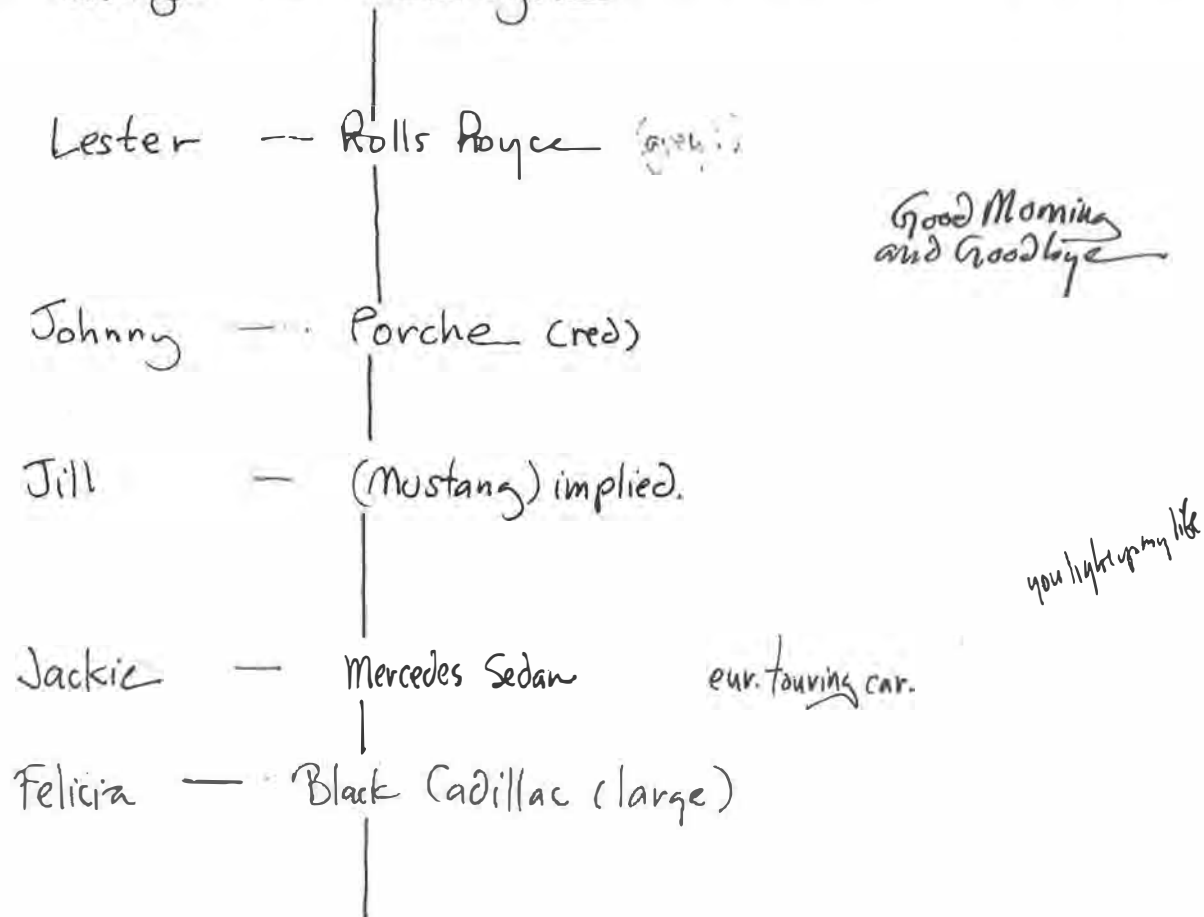
Certainly, it is true, it is statistically observable, that H'wood films convey bourgeois ideology.

But is the reason for that that they are commodities? A relation is assumed here. Two simultaneous actions are reduced to cause and effect. On what basis can we conclude the commodity/ideology relation? From a conspiracy theory → a small group consciously manipulates film to convey the "correct" ideology.

Photo - Warren Beatty on motorcycle

In Shampoo transportation transition sequences serve to develop plot and character. This tends today to be the exception rather than the rule, particularly in made-for-TV movies and dramatic series (except for chase sequences). In the latter transportation transitions generally serve as filler, padding out the narration. Economically, it's easy to see why: they often serve as outdoor establishing sequences (we are in L.A., NYC, on the Riviera, etc.). They can be inexpensively done — in extreme long shot (often a landscape or cityscape) (often with a zoom) so the high priced actors/actresses don't have to be paid because they don't appear or others, dressed similarly, can substitute. Or it can be done or intercut with interior of a vehicle sequence, which, being a standard studio set up, is fairly easy and inexpensive.

The vehicles re-inforce the characters — vehicle codes



Cars are often used to convey such information —
extra-cinematic codes which themselves become
"naturalized" and which serve, in films, to perpetuate
codes —

Remember Gable w/o T-shirt in _____ (code of rugged masculinity)
had effect of decreasing undershirt sales.

Use of this in stylization —

Sirk — All that Heaven Allows — ^{Kirby's} Ron (Rock Hudson) wood
panelled station wagon — with name of nursery on side —
a work vehicle. — actually described in dialogue.
(Jane Wyman) drives light blue Lincoln.

the melodrama
pause —
we ask — we know
she is ashamed —
too conventional

→ Should we take my car?
Does it really make a difference?
It shouldn't [but it does, as we
see in the next sequence]

Written on the Wind —

Robert Stack — yellow foreign sports car — very fancy
Dorothy Malone → red sports car
Rock Hudson → black Plymouth, company car

← Ross Meyer — Vixen, all significant characters coded
with appropriate vehicles

Sirk & Meyer, the great stylists of hyperbole.

All of these ideas about the coding of cars with
purchasers' personality were of course well
known by people within the auto industry.
And in the fifties part of the general intellectual/liberal
discussion of autos and advertising included a
general discussion of how cars were made and
sold to fit personality and fantasy. see Vann Parker / status sectors

That this is a terribly well known ideological manipulation
can be seen in the low grade Pavlovian
model of self-improvement writer Elmer Wheeler
who wrote a highly successful series of books for
salespeople (titles _____) with guidelines

guidelines such as "Don't sell the steak, sell the sizzle!" (ie, the allure or romance of the event of eating a steak is more important in making a sale than the quality of the product.". This is of course, the basis of most propaganda, especially ~~and~~ advertising. You don't appeal to reason but to the emotions, etc. Not the thing but what it connotes.

It's worth remembering how important selling is in an advanced capitalist economy. In _____ % of the labor force was involved in wholesale and retail marketing

Dec. 5

Ideology - compare

We Do It All For You
You Deserve a Break Today
Have it Your Way

Dec. 7

Narrative

Benning	<u>11x14</u>
Rainer	<u>Film About</u>
Godard	<u>Numéro Deux</u>
Wollen/Mulvey	<u>Riddles</u>
Duras -	

Dec. 15

"A most edifying experience - a work of art"
Rabbi's comment after Bernie Farber's Bar Mitzvah movie, The Apprenticeship of Buddy Kravitz

Vertov

Judith Mayne "Kino-Truth and Kino-Praxis: Vertov's MAN WITH A MOVIE CAMERA" Cine-Tracts 12 Summer 77 81-91

Alan Williams' - analysis of opening of Man With A Movie Camera
unpublished wide angle.

Judith Mayne "Eisenstein, Vertov, and the Montage Principle"
Minnesota Review NS 5 (Fall 75) 116-124

Annette Michelson "The Man With A Movie Camera: From Magician to Epistemologist" Art Forum 10:17 Mar 72 60-72

Seth Feldman "Cinema Weekly and Cinema Truth: Dziga Vertov and the Leninist Proportion" Sight and Sound 43:1 Winter 73-74

Harvey Denkin "Linguistic Models in Early Soviet Cinema"
Cinema Journal 17:1 Fall 77

Stephen Crofts and Olivia Rose: An Essay Towards
Man with a Movie Camera

Dec 20

TV talk shows - media version of "good" conversation -
impossibly better conversation than most people have:
wit, repartee, celebrity.
Function of "celebrities" in mass media.

Dec 24

If radical form had progressive results in terms of
consciousness, we would expect those people most
involved in it to be more politically progressive.
The sexism of male artists shows that it just
doesn't follow.

Jan 1

Top Hat (tv)

Bertolucci 1900

Jan 3 Cover Girl (Vidor)

Hodgdon Truthfully Speaking

discussion of punk rock w/in Chi JC group
of discussions of Frank Zappa

Ilya Ehrenberg The Life of the Automobile \$4.95

Sontag book →

Brecht - "Five Difficulties in Writing the Truth"

...The state doesn't have the power to maintain surveillance over
everyone and everything. The champions of truth can
choose combat positions which are relatively quite visible.
What matters above all is that they teach the right way
of thinking, questioning things and events in
order to sift out that aspect which changes
and which people can change. To highlight
the transitory aspect of things is a good way
to encourage the oppressed... The idea that one
thing depends on many others and those things
constantly change is a dangerous idea, and it
can be presented in many ways without setting yourself
up to be picked off by the police. pp 27-8 Sur le réalisme

Feb 3

Why are so many of the people into semiology / lacanian } psychoanalysis
so very neurotic in pers. behavior - use jargon as a defense
mechanism, standing against involvement, sexual activity, human
personal / interaction in the deepest way - sexuality, friendship, etc
They want therapy, but are afraid of change - the danger it
represents. Therefore they internalize it - convoluted style /
ulcerous worming, etc.

Ideology course

Tu Mar 28 -

introduction to course →

{ syllabus *
explain

marxist
non-marxist / sociology

film: Little Red Hen
(or) Little Engine that Could

discussion →

ideology as overt message

film WORK (Waraberg) *

ideology →

marxist definition of ideology *

ideology as structural component

compare with Blue Collar, Terkel, Working

Handout

Hollis Frampton
Nolte - tangerine flake
streamlined baby

Trad. of social base US film
writing — Warshaw, etc.

ideology — Preface to the Critique.

① relatively systematic

(contains contradictions — most systematic when
congealed into formal expression — philosophy,
religion, "life style" etc.)

② mediated.

what is a rule?
what is a convention?

Theory/Practice — #1 Mar 28

introduction to course —
exercises

assignment: THE FURY

ARIJON

Lecture — Organic Unity

① a reference point, a functioning concept

② unity of form and content

③ organic metaphor (development and final form are self determined.)

multiplicity & unity, particular & universal

example — Shakespeare — irregular, supple, free

form as result of the imagination

form as "rules"

mechanical / structural

Neoclassicism — forced regularity
(rhetorician — sets rules: DO IT YOURSELF (Kodak/other handbooks) ARIJON X)

What is chief concern in making film? —

a completed whole that stands alone?

or collection of parts.

{ the parts have a meaning in unity they don't have when separate

"Aesthetic effect" — is it separable?

Beauty? a separate category?

organic position → vs. form/content distinction
vs. "ornamental" additions
vs. mechanical or external unity
vs. criticism of parts as discrete

form / content

form → manner in which a film is made
content → what it is about
(subject, substance)

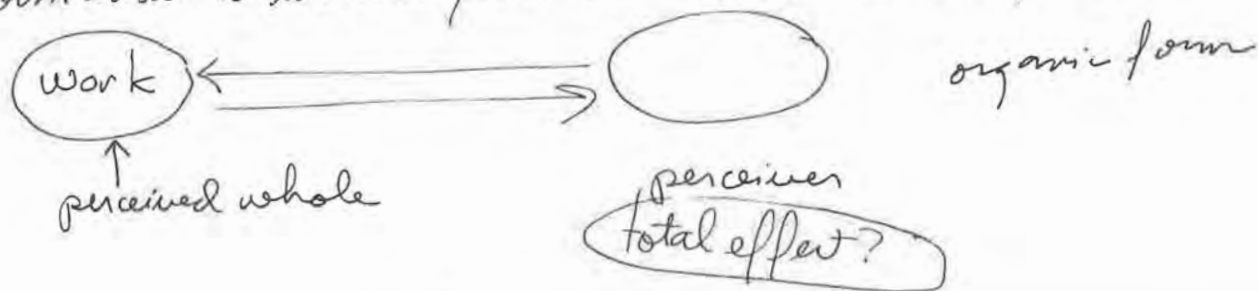
A form-specific technique? (Sereno Velocitz) 4/4/4/
style? →

formalists —
① value depends on ^{quality of} form

② film is self-contained (whole) — see organic unity

B form as structure — (detachable?) ^{mechanical} abstract form

C form as what welds together all the constituent parts



question - Psycho Palindrome

Abelton

Versions of Rich C.

originality
complexity

Ideology - Th. Mar 30 lecture.

① Admin -

name list, Pam Krough, avail of readings.
* how many "Donald Duck" ?
stuff at Great Expectations *

② You deserve a break today

↳ reality - under capitalism people "deserve" breaks
↳ hides - appeal to individualism
hides cause - labor situation

③ We do it all for you

↳ reality - under capitalism service sector expands, becomes commodified
↳ hides - why they do it - \$

④ Have it your way

↳ reality - most of the time you can't — choice, freedom is limited
↳ hides - "choice" consists of cosmetic changes in consumption — all those toothpastes. (51a)

General Point -

Ideology has 2 aspects -

one aspect relates to reality
another aspect distorts / changes / alters / misrepresents that reality (often by omission)

ideology is not total falsity, or it wouldn't "work"

Engels or Calvin - (60)

Bourgeois ideology -

↳ "misrecognition"

Survey of the readings —

① Blackburn on B.I. —

(a survey of formal representations as
~~and~~ brought together in academic ~~work~~ *

a good critique — very similar work...
eg. Politics of Literature Gender/Kam...
Re-inventing Anthropology Bell...
etc.

creation of radical alternatives
still present

Jump Cut	Radical Teacher
Cineaste	Social Text
Women & Film	Praxis
	Minnesota Review
	Socialist Review
	NGC
	Radical America

one of the legacies of 60's radical ferment —
a certain residual influence in ~~academic~~
sphere — people and positions (change)

② Lefebvre →

a very solid "middle of the road" discourse —
Marx's views throughout his career in
ideology *

a reference point, a check,
refer to it often.

③ Boggs — one of Gramsci's best commentators
here — a very fine argument from Gramsci
the present.

p. 39 on communes —

from experience *	instant smash
(A) ECONOMIC necessity	figures of...
(B) PRACTICAL PROJECT	turning table
ongoing *	really new
*necessity	the completion
	of ideology

of previous socialization →

eg. — "back to nature" —
(w/o appliances) re-establishing
in most severe (pioneer) form SHANE

General Point —

consciousness is not simply a "set of ideas"
that can be changed — like clothing

(a) our own past

(b) conscious
and unconscious

(c) we have to change total situations

Leg. of's mot. — "sexual freedom"

without deep structural
changes in of's position
is simply + similar
exploitation dressed up in
a different way

Simple
voluntary changes
of will not the same
as necessary or
structural changes

reason for choosing Boggs — (a) contemporary

(b) Gramsci — "hegemony"

(4) Patlak —

People understand the same film different
ways

(A) you can critique his method (verbal,
sociolog. sampling)
but his conclusion is upheld
by daily experience
and theoretically (Eco)

other objections ||| Jeremy? |||

General Point —

Films (and other ideological forms) — ie art —

(A) Can only be understood in a context

(B) → variables in response →

Ideology →
toward a definition

will define class next time —
here: bourg. — class owns means of production
ruling class — same in our era

Ideology is not simply a philosophy, or set of specific doctrines

though it may be represented systematically by
a philosophy, religion, or secular doctrine

Ideology is a system of representation (a form & a content)
evolved by a specific social group

here — most often a class (in Marx's sense)

defined by relation to production
not by economic status, annual income
(though there is a correlation)

Ideology is a social product based on historical reality

based on the material processes of life

Ideology does not present the true relation
of people to their conditions of
existence, but rather a (false/
* imaginary / distorted / invented) one.

these terms — the metaphor used — is
debated — each has different meanings.

Ideology operates on both a conscious and unconscious level

conscious manifestation —

most direct → advertising, direct political propaganda

though these also have an unconscious
dimension

it appeals to our
rationality →
to our
emotions →

unconscious — in what is "taken for granted"
what "goes without saying"
what is "left out of consideration" / also what is
structured in the unconscious.

Ideology is based on reality —
one aspect relates to reality
but it also misrepresents that reality —
often by omission (partial truths)

bourgeois ideology is an expression of
~~bourgeois~~ people's real situation
it is also a product of the often conscious
effort to manipulate people's understanding.

→ bourgeois ideology is ^{relatively} systematic
but contains contradictions —

ideology is not so much false (in the sense of
being a deliberate lie) but is limited
severely by conditions of which the
"subject" is unaware

In its functioning ideology serves specific
interests —

class interests w/ bourgeois ideology
patriarchal interests w/ patri. ideology.

Ⓐ Key Aside —

Marxism is a philosophy of internal relations.
the conditions of any process are part of
what it is —

there are not independent and static factors
but dynamic and related ones. —

Marxism assumes movement, process, — and
interconnectedness

Marxism tries to study things in change, not in fixity

Best short description of this —

Mao, On Contradiction

detailed philosophical —

Ⓐ Hefebvre Dialectical Materialism

Ⓑ Ollmann — Alienation
(part one)

Ⓒ Sartre — Critique of Dialectical
Reason —

An example of ideology — (^{white} American, esp.)

no real understanding of mediation by groups

who is "guilty" for My Lai, Watergate, etc.

tendency — "everyone" or single figure (Gallagher, Nixon)

the middle terms (esp class / race / sex)
are dropped out

Preface to A Contribution to the Critique of Political Economy 1857

① Production (activity of transforming nature for the material needs of life)

is the prime necessity.

② to produce people enter into social relations
(not a question of will, system is there)

③ ^(social) relations of ^(necessary for) production — ensemble = economic structure
(base / infrastructure)

④ from this comes legal/political superstructure
forms of consciousness (legal forms/artistic/etc)
correspond to these relations

⑤ mode of production conditions social/political/intellect.
↑
not irrefutably determines / ^{but} shapes

⑥ social being determines (in a general way)
↑ consciousness
(and this was created by humans to start with)
not metaphysical (no choice) but
historical — conditioning, limiting of alternatives

⑦ conflict of productive forces (capitalism generates more).
with relations of production

note: development

feudal → ^{economics} split. yet soc. structure lags.

⑧ as foundation changes, superstructure changes

⑨ material situation / economic situation exact
↳ ideological forms in which people become conscious.

To elaborate:

Ⓐ Marx not a simple economic determinist →
(some "marxists" are)

Consciousness is not a reflection

if people are simply a product of material conditions, how can they change them?

people change circumstances. —

Consciousness is a social product —

there is not a human nature per se
there is only people in history

Mao — On Practice —
Lenin — consciousness as a process of movement

by understanding that one is a social product
one can with one's class begin to
transform existing social relations.

the world — "nature" — is not in total
opposition to the human.

Humans transform nature →

each transformation changes humans
and leads to new changes →

Autonomy / Determination

(Art is not ideology itself)

Rather it performs operations on ideology / uses it
(Artists do not simply express ideology)

Lenin -

economic struggle → political struggle

workplace

state

capitalism reproduces
forces of production

state reproduces
relations of production

relative autonomy -

no simple easy connection

"Screen" -

assumes that misrecognition is not in capitalism
but in the constitution of subjectivity

But - the kind of misrecognition that takes place
in capitalism doesn't have to do with
the subject.

On Class & Consciousness —

(Problems of defining class) → from class materials *

1943 no strike pledge in UAW —

Gilberman

behavior in action differs from verbal consciousness.

"Consciousness is a complex totality of behavior and belief, of practice and verbalization, which is not a simple totalling of varied, sometimes contradictory events or characteristics. It involves judgements concerning the relative weight of different factors which, in the normal course of events, are not empirically verifiable, except in the long run."

Aronowitz — assumes worker is a victim — unable to influence social reality.

Basic question to ask of anyone writing on art/society —
What do they see as the mechanism of change — ?

Sennet & Cobb — hold back from making a strong conclusion
at the same time
provide us with the materials to see that indeed

w.c. consciousness is filled with contradictions
[ref. — Laing. attempts to adapt to an unlivable situation, to live out the double bind.]

Thus — the professional → "Freedom"
is able to make work meaningful
(to combine production & reproduction)

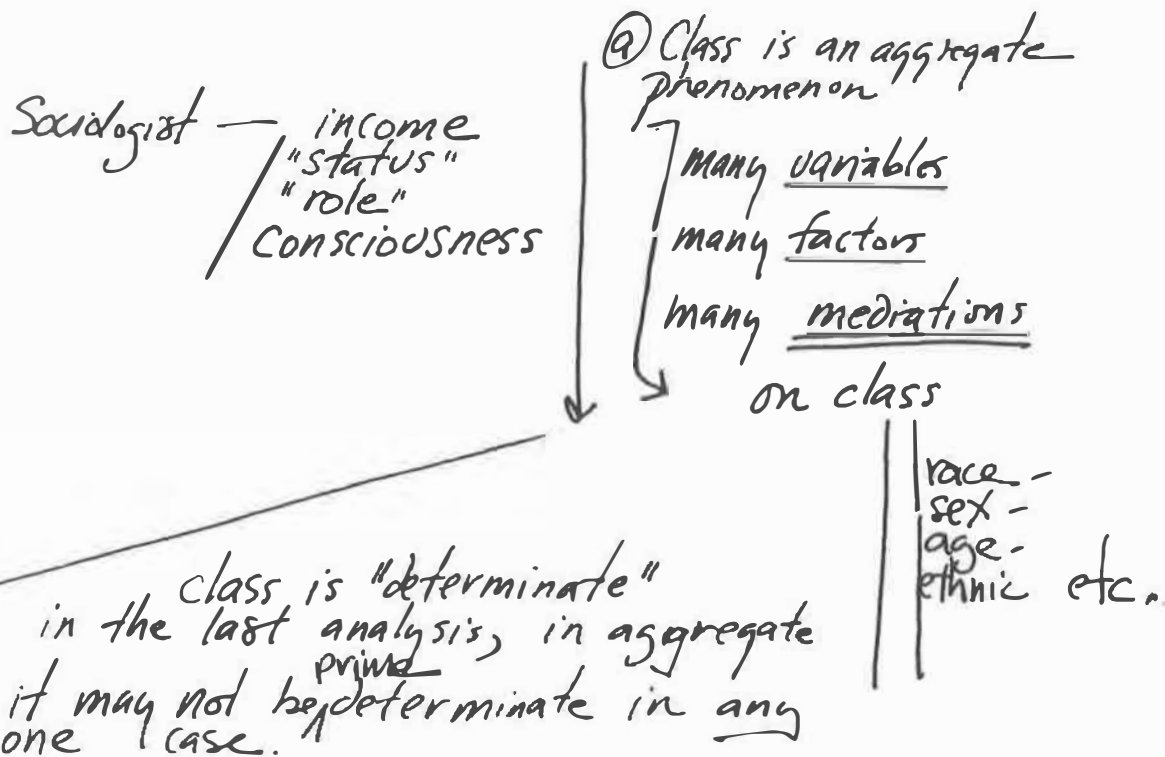
fundamentally economic

Prbs of New Crit Th. —
vs realism but don't deal w/ Salt etc.

*

256

Class — Marx — determined by relation to production



In other words — class is not a clear and decisive concept for analysis when we look at any one individual.

The whole point of marxism is to get us beyond seeing any one individual or society as an assortment of individuals — it is not a "tallying" of x individual attitudes.

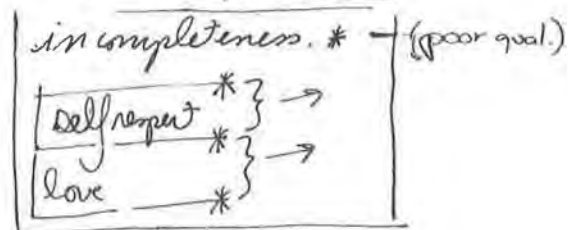
Thus Sennett-Cobb →

it is the basic structural position of those interviewed that makes their consciousness have to reconcile what is distorted to begin with
"false consciousness" has a definite function for the individual in trying to deal with the social world.

K.C.B.

stress incl. competition *

⊙ — C-SC. ↓ ▲



(fighting — for men?)

Why should artists be simple adjuncts to the "political" movement.

On style—

everyone can recognize it, but very hard to pin down —

A CONSTELLATION OF FORM (AND CONTENT) ELEMENTS

IN WHICH THE GENERAL CONFIGURATION

PROVIDES THE AUDIENCES' RECOGNITION —

STYLE (AS OPPOSED TO GENRE) IS PREDOMINANTLY (NOT EXCLUSIVELY)

DEFINED ALONG A FORMAL AXIS.

ANY ONE ELEMENT MAY CHANGE / BE ABSENT.

eg Reggae 

is style "added"? → mechanical/

Art hist — style a basic quest. — works w/o names
w/o concept of style — only a hist. of isolated works

how is it that diff. artists working independently (or industrially)
can be seen to have a
common direction?

criteria

- ① collection of artistically significant elements in various works
- ② a diffusion of these elements

Conceptual problem — style is general — it is abstracted
from the individual artist or
works

but it is not a Platonic ideal, a norm, a model

it is a relational concept

style is the result of many choices, yet
not a conscious entity.

there are only variations, only specific cases

not a sum, not an abstraction,

Q. — are there good and bad examples of a style?

on what basis do we decide?

What is value?

(C-V
NO LIES)

(Style seems to operate largely in terms of connotation — that is in terms of convention)

in a hist. sense style is useful for "placing"

in an indiv. sense style is basis of "authorship"

TV doc style —

TV movie style (low budget - take Travel xrtions
(acting — end w fixed expression
one gesture per speech)

yet → We're Alive talking heads
becomes →

examples — Mainstream cinema of 50's / H'wood

Ollman, T

Mary's critique of bourgeois ideology

bourg. ideology —

backwards view of things (reversal of cause & effect)

"ideology does not so much falsify the details as misinterpret them so as to reverse what actually occurs..."

bourgeois ideology

① focuses too narrowly on directly observable facts
(empiricism)

② abstracting appearances from their
surrounding conditions and results —

takes out of history
ignores potential for change

"bourgeois ideology is composed of half
truths which result from an exclusive
emphasis on appearances"

the spontaneous dominance of bourgeois ideology

Trade union consciousness cannot surpass bourgeois ideology

① assumption that bourgeois ideology has its basis in the fact that the bourgeoisie has a monopoly on the production and dissemination of ideas.

Social division of labor between producers of ideas and consumers of ideas.

Marcuse's essay on "Repressive Tolerance"

[indoctrination thesis.]

Aronowitz
Adorno

the bourgeois class does not produce ideology — rather bourgeois society does.

any idea, to be accepted, must have some

way of ① rendering reality intelligible
② guiding practice

in a relatively successful way

G. Stedman Jones — "Marxism of the Early Lukács" NLR 70

Class consciousness, according to Lukács, is not the empirically given consciousness of individuals nor of the class as a whole
it is what the class can become.

Changes in society change what is accepted as "natural" ideology —

Ideology has limits
due to deficiencies
unintended events
alternative systems of explanation

ideology — a) in indoctrination
— what is taught in school

b) in social structure
— the way school is organized
power relations

See "student as nigger"

Lothar higher ed material *

→ ins...
→ liter...

Competition since

Selected empiricism ← define

empiricism as a way of thought / concept

example —

- ① ♀ routinely cauterized w/o anesthetic for non malig. growths on vaginal wall
- ② Male and O'Leary/Hacanian myth of vaginal orgasm

← (Cite art:)

Martens & Johnson

the dialectics of
common sense
the proletarian
limited, or
accurate
theoretician

the assumption of "Value free" education

Dolphins -

another creature, almost
i.e. potentially as
intelligent - but
without opposable
thumb, etc. -

since Marxists reject "soul"
or divine ordering, they
must come to terms
w/ Dolphins - as virtual
equals. WHAT ARE THE
IMPLICATIONS?

are they property?

Cite Waltawick - *

1000 gm brain chimp 375

human 1450 / dolphin - rel. size 1,700

↳ science looks - an attitude to
nature

not simply transformation
but dominance -
making a product

Compare US indian view
with common place

Note polarization

a pattern of thought that
tends to mutually
exclusive extremes

rather than seeing a
dialectical development -
a potential

what is dropped out is
transformation as a
conscious human
activity

↳ i.e. humans ~~change~~
can choose to modify
their future.

example of Allen Ginsberg -
Story
consciousness that
you can take your
life in your hands,
be responsible for yourself
dare to struggle

① Why has w.c. failed to achieve power?

- ↳ a) need to understand ideology
- ↳ b) need to understand history

the protracted
rise of a class to readiness for power

② Ideological domination is more important
under advance capitalism

Lichtman

(direct force & violence are replaced by
the manufacture of consent)

*

Rather — it seems that there are two
options

↳ liberal pluralism ← explain ideology of pluralism

↳ fascistic control

police state

↑
(the effect of bureaucratic
structures.)

Althusser's ISA's — really an innovation only w/in PCF/old left
tradition

movements of the 60s went far beyond Althusser
in understanding & critique

Reflection & Inversion



Mepham *

similar to Lichtman —
~~Capital~~ - mature theory

problem of persistence of ideology — Lenin on trade union
critical of G.I., though different

G.I. probably inadequate

① a theory of perception

↳ a copy theory

ideas are copies of
states of affairs

causal relation → world → ideas

novelty → ideology a reversal

objections — ② if all a copy, no theory of error
no comparison possible

real world not directly knowable

③ crude conception of base / superstructure
existence produces ideology

mistaken — suggests production
doesn't involve consciousness

Certain modes of conc.

↳ some of it involved in
production

plus other types —
relig. philor.

④ unclear
⑤ relies on metaphors
images
phantoms / echoes
camera obscura
⑥

Mepham — not class producing ideas &
compelling another

arises from society *

Th of ideal is capital

wage labor →

commodity fetishism →

① ideology is structured disc.

part of a system, wholistic

mutually interdependent *

Compares ideology to language

② relation of ideal — people

a cognitive relation

mystification arises from people's
direct perception of existence

{ different from deception
another — self deception }

③ Says capitalist society —

deceives people systematically

real relations w phenomenal form

we perceive them

* wage labor appears one way,
but has diff. structure =

phenomenal form — free exchange =

conceals labor / labor power — surplus value
mechanism of extract surplus value

(dichtman - comm. fetishism.)

	fair days pay for
	fair days labor
	based on
	phenomenal form

p. 116 → ideology a structured totality

Farmers — costs vs. market price

if you look at it functioning you can't understand it

ideology comes out of experience

critique → too wholistic

! how do workers ever get non ideological understanding

if B.I. so wholistic, how do we get beyond it? —

education
tradition
habit

rev. moment
example of others
diff sense of history

Meyham — too
rationalistic —
cognitive base —
ignores non-cog. basis
in feelings, emotions,
psych states,
anxieties — inhibit
/ thoughts

sexualizing, patriarchy
authority

Critique -

[ideology - can't break out
tends to let left off the hook
failure of left is part
↳ reformism failed - india, chile →
loses class character
↳ bourg. vs WC]

common sense is not for status quo
but for reforms.

Perelman - Matelant

① indust./commercial

(CMA) ← Carter dinner

at different - yes

but - effect (undeniable)

/no effect - and not imp. (Trotsky view)

passive reflection - all H wood same / Godard = class origins etc

condemns / cannot distinguish

total effect - Adorno, Marcuse → people can't escape

↳ Althusser - totality of B.I. - "science" only attrn.
indocctrination sees no real change ex. guard-guards
a-g becomes one direction

↓
more active relation → base & superstructure interrelated

BI produced by society but society contains contradictions -

ideol. itself contradictory
↳ can only be dealt with historically &

A. lecture --

p61

"Liberation" is an historical and not a mental act...

GI p. 48

fundamental conditions of history

- ↓ (A) production of material life
- ↓ (B) the satisfaction of material life leads to new needs
- ↓ (C) family - hist. in nature

- ↓ (D) these relations appear as
 - ⓐ natural
 - ⓑ social

then, consciousness — consciousness is a social product.

(64) — ruling class, ruling ideas

46, 47 * handout - Hess.

example — Seven Aged Sisters, p. 65 material basis

Bronis family background — // Miriamne
function of ideology in hiding.

Bronis acceptance of forms

(access to info — p. 5
misses the whole point — why store info)

(turn Howard to A-G)

"militant"
"theory" "propaganda"

simply different ideas.

Cineaste Postif

— Stanley Kramer,
Greta Garbo etc.
same forms diff content

(porn) → (Soc. Realism) → Kozin

How does change take place? Role of intellectual, of art...

German Ideology II / not a th. of ideal complete, but
examples of critique of intellectuals (p-6)

① Immediate practical need
how to relate immed needs to hist. development

② feminism has to be part of everyone's consciousness

↳ as new part of labor force

Braver man

why does feminism arise at this point? | Hist of ideas

③ Conspiracy theory has to be combated
backlash →

(in left) only w/a thorough
analysis can you
get through

④ Prob of recognizing idealism

(really liked a movie) to criticize basic class nature
of appreciation

need for more specific
analysis (historical
and economic).

↓ private property
individualism *

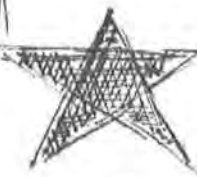
Marx's critique of individualism

people are threatened in different
ways by social/pol. motifs *

taste, ind. pleasure, etc. *

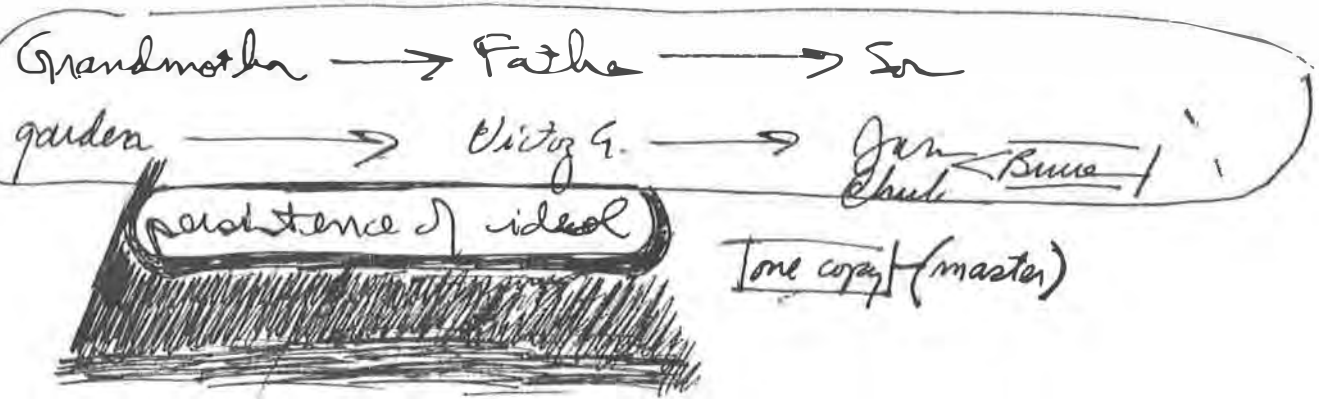
threatens the only basis for
identity that people have }

< what are forms of resistance? >



Q1 "free development of individuals" *
individualism & private property

(It's not the business cycle
people will see their need to develop humanity
But alienation makes that impossible.
if immiseration



Alice Doesn't Live Here Anymore

86 Women thought ♀ had babies when they happened

→ a material oppressive force →
→ people are engaged in self-activity

Only when contradiction appears (eg feudalism)

Now separation of reproduction / biological *

idea now (you don't have to have babies) →

necessities are not questioned
as to their ideology *

There can seem to be a voice that is advanced
in terms of the times. The first to
state it is seen as forerunner ***

Anachronistic
beliefs seem to
serve a deep function
(cracksm)

As opposed to intellectuals, most people put their time and
energy (away from production) into social relations—esp
interpersonal relations. /*****
the realm of re-production.

Who qualifies as an artist?

training?
achievement?
intention?
effect?
qualification?
experience?

proper / ^{valuing} property*
individual / self
individualize things
consumption / sell

the artist's lifestyle
costume

Bourgeois only to extent
they are living as
bourgeois — identity would
be identical with
lifestyle

not present stated consumers
but potential.

Bozpp → sold

time ↑
strategy

(style)

rather than social mode (heath looks to high art)

like/don't like
a) drive /
b) into conversation

Politically oriented people w/o media knowledge, experience

① tend to think that the (presentation)
(of the truth)
(will be received just as it is)
(transmitted).

② tend to use the most conventionally "expedient"
forms

GI 118

Thoughts and ideas take on an independent existence because the personal circumstances and relations of [some] individuals take on independent existence. — those who have more independence have it because of the division of labour — ie intellectuals have this independence due to their class position.

Thoughts and language do not in themselves form a realm of their own. They are manifestations of "actual life" — the phenomenal world.
122 "All social life is essentially practical. All mysteries which lead theory to mysticism find their rational solution in human practice and in the comprehension of this practice.

133 An art object, creates a public that has artistic taste and is able to enjoy beauty.
Production produces consumption — production produces not only an object for the subject, but also a subject for the object.

The separation of form and content — X—

avant-garde → believe there is a content free area, a world of pure forms

politics → assumes the unmediated presentation of "truth" will be received totally without attention to form

↳ or seeks only the most conventionally "expedient" form without realizing the price of expediency is a long term strategy of lowest common denominator politics

✓ Michael Osoyitz Preparatory Notes on Brecht and Lukacs

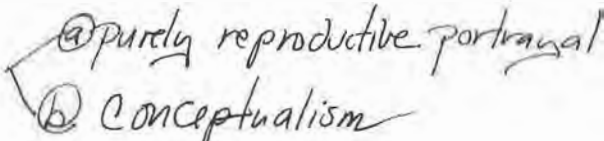
linguistics ~~assumes~~, operates with
an ideal
of perfect

communication — with negligible "noise"

Yet this model cannot be adequately applied to film —
production and exchange
patterns

a text achieves use value in its consumption
it is not the same use value for all consumers.

we do not approach films as singularly constituted.

relation of subject → object 
(a) purely reproductive portrayal
(b) Conceptualism

"Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past."

Revolutions are never made to order — marx L&A

Whatever shortcomings they may have, my works have the advantage that they are an artistic whole ...

III

Critique :

Henderson Toward a Non-Bourgeois Camera Style < Compare Dear Friends
long slow tracking shot - lateral

"composition-in-depth, the principal mode of bourgeois self-presentation in cinema"

*
↓

↑ ① if this is statistically true,
is it inherent?

② does non-bourgeois = w.c.?

③ what of intermediate classes...

sequence shot Le Crime de M. Lange.

DEAR FRIENDS Hodgson
Peter Rose

WEEKEND Godard
Oshima

Film Theory

- a) introduction to topic
- b) overview
- c) resources - intro.
- d) argument
- e) advanced resources

countercultural perceptions

1) Historical Overview
| the situation, early sixties

- 2) Marxism
- 3) Marxist aesthetics
- 4) Structuralism / Semiotics
- 5) Formalism
- 6) Psychoanalysis
- 7) Feminist
- 8) Gay / Black, etc / Counterculture
- 9) Sociological / P.C.
- 11) Althusser
- 12) Third World
- 13) Ideology
- 14) Avant Garde
- 15) Filmmakers.
- 16) Reception / Art Hist //
- 17) Case study: Godard
- 18) Case study: Realism
- 19) Case study: the apparatus
- 20) Case study: feminist

Purpose of study =
to understand, in order to change, the world *

Ideology — a major nexus of contemporary film work —

much psychoanalytic →
some semiotic (Eco, Barthes) →
much marxist →
also feminist, black, gay criticism *

Relation of art & society — a basic question in western aesthetics
since Plato's Republic.

Kracauer Caligari to Hitler
Leites & Woolfstein Movies: A Psychological Study
Warshaw
Deming
Sontag (Images of Disaster — SF.)
Allaway — *
Sklar, Wood, *
Will Wright — etc. } *
Caweltt

An american intellectual obsession — to "explain" our culture. —
to Europeans, much the same... postwar domination — New Wave.
to explain america is to explain

the means by which to understand cinema as an
institution — in all its complexity — and ~~audience~~
specific films, in all their complexity.

How to go about it?

Ideology seems to be a key concept,
a means by which we can investigate the question

(review of course — main points) →

- A Theoretical / Philosophical
- B Social / Practical Rowlett, Sennett, Coker, Rofman, Matzke
- C Some specifics →
Cahill
Kleinman * / Eckert *
- D Some problems — form/content / style

Distancing article ...

find quotes

Shampoo

(by Barthes - Pleasure of the Text)

phone — Michelle →
 Fred →
 Xim & Shamy
 Tom
 →

One basic problem with the diary/autobiography/journal/
personal/circle of friends approach be it by Cassavetes
or Doren or Brakhage or Rainer →

it assumes that these people are worthy subjects for
art. but are they? — they are class-given. the field is restricted.
the advantage — deal w/pers. as significant

but → overvalue or seen as
standard of judgement. *

Adolphus Mekeas — Hallelujah The Hills

american New Wave, Julie & John objects, focuses on personalities

Can get at the personal, but w/ larger analysis
cannot get very far ...

Rainer → my article →

Notes on Subjectivity: On Reading Edward Branigan's 'Subjectivity Under Siege'

Paul Willeman Screen Spring 78 19:1 p 41-69

film as a "signifying practice" - as a practice of the production of meaning

vs. "film studies" - film as autonomous object of study

"a discipline"

↑
acliche of screen criticism

see Brewster & Courie p. 6

↓ Willeman -

- 1) Branigan fails to break with formalism
 - 2) formalism attempts to restore coherence and therefore the author
 - 3) because it lacks a "theory of discourse"
- (ie "the means whereby to place the text as a process of production of meaning in a historical conjuncture")

Branigan-Thompson-Pordwell important "mark to some extent" the shift w/in "an institutionalised academic discourse"

↓ away from "formal semiotics and mechanical structuralism" both of which tend to locate films as messages circulating between 'inscribed' or abstractly conceived addressers and addressees (the view of conventional information theory)

Screen suspicion of communications model from Willeman →

↓ fail to understand Eco?

critique. → Branigan confuses subject of enunciation and (subject as constructed through discourses) in ideology



by his system Branigan makes Oshima the reverse of Fellini
rather than totally different

fails to consider "subject of enunciation"

Guido || film w/in film
Fellini || film framing f w/in f.
by failing to take the larger (external) term - Fellini - into
account, Branigan fails.

"subject of an enunciation" of the film
as discourse

to consider this raises issues of relation
of texts to authors/readers
who are themselves embedded in history.

close reading - sticks to phenomenal aspects of text.
but this ignores how "semantic values" are
constructed, read, located.

the extra textual is "evacuated"

which is discourses in struggle.

B. Claims the film "constructs an inconsistent spectator"

W - ^{no} can't really explain this because it would require
going outside the text

B - Character in Oshima exists "only in the interstices of social practice"

W - Does this mean w/in characters in the text?

or that "character" exists in "the practice of
meaning construction in ideology" ?
ie in the critic

↑
Compare
Bentley.

W - B seems to mean ① X is author of testament film
② other - he is not

} Oshima is still
seen as standing
"outside" the text

still assumes Motoki is a character. *
(Oshima's film challenges this)

Branigan — assumes "ideal subject" —
film scholar on stern beck
(rather than normal paced →)
a weak, narrow, understanding of
consciousness.

Compare
Johnston
& Nash

... the main point ... is the suggestion [by Branigan]
that texts construct spectators, with all its
implications of subjugation, unilateral determination,
not to say terrorism.

p.45

Quote from Heath

Subjects are not constructed, then placed in support
of social formations — both happen at the same
time.

there are not pre-existing divisions in the real
that divide aesthetic & sociological study

Branigan confuses minds & ideology — Oshima's characters are
reconstituted as schizophrenics — i.e. wholes

signifying practices articulate subjectivity and social processes.
As such, the process of meaning production can no
longer be thought the effectivity of a system of
representation, but as a production of & by subjects
already in social practices; ...

by use of 2 different "structures of understanding"
the film is supposed to force reader to draw conclusions
regarding possibility of change

[Br. (and Willmann?) ignore use of
paradox, irony, reflexivity
in ordinary ways.]

see Polan *

assumes "the reader" is a
locus of truth

the reader is "determined" by the text →
(backs into author intention)
↳ puts the text outside of ideology

see the "force" argument of Michaelson on D-Vertov

(Cavell * on spectator)

MAST?

formalists seek a formal solution to what is a problem much larger — one of (form and content)

understood as a functioning unit, inseparable...



Ponge vs. Brakhage

on relation of perception to mind/nature
historical/natural human universe/natural universe...

Laura Mulvey says that Riddles has been well received (understood) by 2 groups

- ① those familiar with avant-garde film
- ② women without ① but who are very interested in the situation of a single mother.

for this latter group, interest in the "content" overrides the problems with the form.

Our phenomenologists: Michaelson, Cavell, Andrews

[Are the many false endings in Lean's Ryan's Daughter a fault?
or is Lean "foregrounding" the question of closure?
how do we decide?]

Clearly anyone with some smattering of sophisticated current film theory could
(Sense of an Ending - lit.)
(Wayne Booth →) (if they wanted to...)
"read" the film in this way.
It is not a necessary reading but certainly a possible one.

What is the relation of active political discussion (as in a specific organizing effort) to changes in consciousness?

Where I'm at

past 18 months

now: job / security / new film ma.
new place / roommate, etc.

Julia - readjust. / sc, pers. / etc.

4 1/2 yrs of JC
overload, staff development
politics vs. production in co.

not had time to write - "dem.

need to shift workload. 2 John's sit.
Julia's

abrasive relations: Stam, Julianne, Jerry, 1.
Heath & Co.

(a) remove self from situation
(b) change self.

(Time for change - exercise, etc.)

|| growth, expansion
cial pull...

Efforts or redouble effort?

that now

Woman - Wolfe,

Political Work means,

Correct revolutionary theory assumes final shape only in close connection with the practical activity of a truly mass and truly revolutionary movement.

- Lenin

Proceeding w/o an adequate understanding of dialectics, Rosalind Delmar cannot deal with more than one factor at a time. Thus she cannot accept/handle a concept such as Sartre's "mediation" or other attempt to deal with multiple factors. As a result she must lose specificity and ends up denying the specificity of oppression, indeed denying oppression (this is related to absolutism) (anal patterns)

itself... she cannot conceive of there being a difference between gay men & gay women, for example... all is collapsed into one category — the subject.

Nor can she deal with tangible facts — i.e. the actual reception of "images." — that this is an incomplete view, yes but she has to totally dismiss it.

On popularity/populism/etc — theatre populaire en France —
debate over it.

SHAMPOO — why did I like it?

John Ellis "Introduction" to Screen Reader 1

me' Modernism shifts attention ~~away~~ from ... onto the production of meaning within the text.

(this is descriptively correct — is it better?)

The text is seen as a process of establishing meaning, rather than embodying pre-given content. ~~Thus~~ There is ~~no~~ fixity to the text, no pre-determined meanings...."

compare with Sisters piece. (total relativism —)

Crocean nominalism

Ron Burnett (in "editorial" Ciné-Tracts 1:4 (Spring - Summer 78)
and in "A Dossier on Johan Van Der Keuken" - "A Discussion with JVDK"
by the editors of C-T, ~~and~~

- ① finds cinematic representation itself irreparably tainted, corrupt
② therefore only film which breaks this down can be sufficiently radical.

Note - this is an extreme position compared to Wallens distinction of 3 kinds (q.v.) which rests on context/intent

in practice - at least in C-T it seems inconsistently held (eg earlier stuff of theirs on Tanner, Makavejev)

essentially this position seems to repress the question of politics - that is discussion of film tends to go on without clearly specifying what political positions are presented, whether those positions are good, reasonable, relevant, etc. In other words, political films are discussed w/o discussing the politics (explicit and implicit) of the films - we might ask, quite simply, why? (Similarly, C-T does not discuss its own funding - in part (one hears) from the Canada Council - ie the bourgeois state)

"...artifice is present, ... but the reproduced reality overcomes all contradiction and flattens the constructed into an enunciation that appears to have no subject behind it (unmotivated)."

Note - considerable style problems here -
Run ons, fragments, confusing reference -
(eg unmotivated - over that refer to the enunciation or the subject?)

But if we have a voice-over narrator clearly taking a stand, isn't there a "subject behind it" rather obviously?

Burnett sees a reaction - any response of explicit political discussion - as legitimizing "a dangerous form of behaviour" the filmmakers

unless, for Burnett, the film raises the question of its own nature as representation, it not satisfactory - indeed it seems →

terrible to him. —

The film has to "structure itself so as to open up the possibility of an emerging critical viewer — one who can question what is being shown — ...

note how Burnett seems to think that the viewer cannot be critical ~~or~~ except through the intervention of formal devices in the film —

① ignores the actual fact that viewers are real people with ideas — they may ... criticisms / be critical of the work

② assumes a basically passive spectator who will be manipulated ... presupposes people mindless ... anything and everything

③ ignores (esp. in narrative film) ... of and actual uses of formal devices

This is an essentially elitist position —

Burnett does not reject ~~the~~ manipulating audience, he merely rejects openly doing so

he wants viewers above all to emerge from the cinematic experience questioning the means of representation — the nature of ... (rather than questioning the oppression of ... or seeing this visual oppression as the primary arena for filmmakers — other kinds of political questions — "content" are evacuated).

One way of looking at this is to see Burnett as wanting spectators to end up as confused and inactive — like during the anti-war met where people would quarrel with your level of ... In decision, the ability of ... endlessly maintaining a state of unresolved ... to refuse to take action — they ... imagine that people can come to political ... and political action except via the tortures ... they have followed ... angst, despair, etc. uncertainty ... "know everything" before making a decision and taking action. ends up denying the validity of political perception ... that is not identical with his own.

Burnett in many ways falls back on an essentially Paternalist position (the work should allow audience to be critical) ... (although he differs in wanting the audience to be forced into being critical. Confusion of voice of narrator / voice of god narrator ... subj./obj., etc.)

Thus, in the interview w/ Vander Keulen the actual political positions of his film (one at least - on the Palestinian movement - seems controversial) are not given attention - rather formal questions are the main interest (does ed. collective of C-T endorse the Palestinian cause? which organizations? does this endorsement jeopardize their (Canada Council money?))

pp 16-17 - /collapse of multiplicity into one ^{flat} statement
complexities eliminated. -

"that desire to completely obliterate all the mediators is a dangerous desire because it is ultimately a desire to objectify the audience"



C-T does see the problem of balancing between rad form \equiv restricted aud. and conventional form \equiv "collapsing mediators"

it is claimed that the
question of "mediation" is
not relevant - but if this is so,
why do we find these magazines
interviewing filmmakers who make the kind of
films they 'love'? - doesn't
imply the films do not stand
alone?

Recovery! - p. 78 in review, Burnett asserts
need to show not just class contradiction but also
class struggle

We might ask - which existing political films
meet the criteria here? -

October?

Strike?

Man w/ a movie camera?

Lucia?

Other Francisco?

Schön-Afformage -
Müller/Wolten
C-T-UDK
CO-Kainer

Burnett has many good ideas - in essence he is opposed to traditional
forms for good reasons - he sees how they reinforce passivity
(thus opposed to CBS reports as well as radical attempts to
duplicate that format)

But because he has a very limited idea of the viewer
(he does use a communication model) \rightarrow an advance
and of how people understand & change and the
limited role of film in that process, he cannot
get very far...

the nature of how representation by an image
is itself deeply tainted is not
very well detailed/examined/explained \rightarrow

To be logically consistent Burnett himself would have to write in a way that
would intercept his communication. We might take his typos (Ready, or rule sentences...
as doing this but erratic, appear as 'mistakes' rather than foregrounding. (\leftarrow Hook on CS/lyra)

★ Propositions on the current state of the art of film criticism

- ① You cannot adequately understand what one intellectual critic/artist/theorist/etc. is saying - unless you understand what that person is arguing against. Intellectual history consists of a constant chain of reactions.
- ② ^{In some regards,} People react most strongly to what they fear becoming themselves. Critics criticize negatively what they most fear they really might like. This is also true of their quarrels with other critics. —
- ③ Two of the most unexamined twisms in current film criticism:
 - a) If you have to "work" to "appreciate" a piece of art it is better than if you don't have to. (Puritan override — superego justifies id)
 - b) Irony is good. (What are the politics of irony?)
- ④ Screen embraces the reductionism of Brecht (all stars dead) or Bresson, or M. M. Rauschenberg, but they resist any political separation to class.
Stalinism

Theory -

(Michaelson)

Preminger → Whirlpool (ψ)

Angelface

McCabe argues, correctly, that there is no class subject yet he can't deal with audience reception — the question is not merely of representation, but of reception.

assuming a passive & unitary subject — as the reviewer *
(Eco better/Wittgenstein paper)

romantic — (Kant on Fr. Rev.)
POETRY

realist ← (NOVEL)

naturalist ← (school/movement)
STAGE

Th. Antoine

Romanticism / Realism / Naturalism —

Realism in the 19th C. —

Precursors — Age of Enlightenment / realist tendencies from the people

Diderot — realist set, dialogue, etc.
about the 'middle class' ← a new subject

Lessing

Even Hugo — battle over Hernani over change of
verse drama to more realistic situation.
(Nochlin)

closer to everyday life ←
| a central impulse of realism |

Romanticism — Eng. poets (Wordsworth on everyday speech)

on " object
" experience

take away the heroism
of the Eur. Romantics and you
have Realism

disappearance of the
author/creator as total
voice — as personalized

removal of the moral, the clear ending —
you draw your own conclusions.

Imperial
Xian mission

Science - Darwin Huxley evolution

Trollope ^{Barchester Towers} - details - province,

Elit Middlemarch

19th C. Theatre —

intricate relation of characters
start near climax

Scribe — well-made play highly artificial (but real-seeming)
↓ sylogistic narrative structure

Dumas fils — adds "theses" — at this point you have

(The ideas of Mme Aubray —
good woman seduced by
man who can't marry her? —
rehabilitation, remarriage.)

Realist drama ↓

Arthur Miller
Stanislavski school
Kazan / Kramer / Chaykovsky

this also tends to the
sentimental

Scribe — Plot

withheld secret from main

character (exposition at start: note how flashbacks in this episode
increasing action and suspense / serve same function

late pt of attack

see-saw action (introduces chance)

theses — deal w social issues & institutions — moral questions
Augier, Brieux, (Becque — The Crows/Cultures
(produced 1882))

situations (larger scale than single problem)

Antoine — Theatre Libre — 1887

performers — actresses don't have to long out gowns } moral as well
— servants in plain dress

better stage — ensemble acting / repertory / vs star system

Ibsen romantic - realist/nat → poetic/symbolic
Strindberg naturalist → poetic

Zola →

Chkov - "nothing happens"

Realism

range of subjects —

① observation (thus → today the present era)

middle class —

lower classes — w.c. / lumpen

② activities

↳ sexual

↳ animal

attack on standards / decorum,

also, attempt to be complete

journalism (Turgenev) Prose.

- food

- work *

- illness

- death —

travel kit —

romantic & realist

diary, notebook, record,

sketches, —

to record
to give one's own
interp / response

problem - the ordinary / ∴ the extraordinary moment —

↳ dull

the typical
how to make
it interesting

Spanne Die / may

lives of performers

Girl / Friends

problem / averaging

objectivity as technique — ^{powerful} utilitarian fallacy / environmental

begin & end at same place / same momentum

single frame

the typical — rather than single protagonist, a group
the observed detail

materialism
science
determinism

— Ψ Realism

inner state
narrative

an art attached to human life /
an attempt (essentially political) to
establish certain subjects as worthy — away from
the ivory tower

Ψ novel as extreme
interior?
naturalism?

Once dominant the MC is no longer Romantic, heroic
also — empirical
positivism — Gropius progress for good

Surrealism

Verité to extreme — One plus One (Sympathy for the Devil) process/work/
Warhol — production

(Does it then become something else?)

anti-realism

1) vs. empiricism — that the world is adequately known by its
phenomenal aspects.

(Marx on mystification of commodities) *

2) vs. positivism — gradual & inevitable progress
linked to absolute ability to "pin down"
factors in history

①^(A) Intro to -cs.

③ Paradigm in full

②^(A) Elaborations

④ Structuralism - (B) Burnham

③ Altman sug.

④ JC - ideal.

⑤ Bracht (C)

⑥ 5/2 (F)
w/er

Part A
Direct I

⑦ (K of G)

⑧ (D) Holland

11 of 2 - G.S.

⑨ UGC

⑩ Ideology

Reports -
2 intro
film analysis →
Final
(A) Ways of seeing

Brakhage →
s/h
Actual

Bruce Conner
[5:00 to
Dreamland
New One]

Rules of the Game

Preminger | Whirlpool

Tonvieur - experiment Paris

The Conle Lombard in 11 ways window

UGC '02 & film dir.

② Gays & Film. footfet
JC ideal represent.

(Midterm)

(a) intro / compo

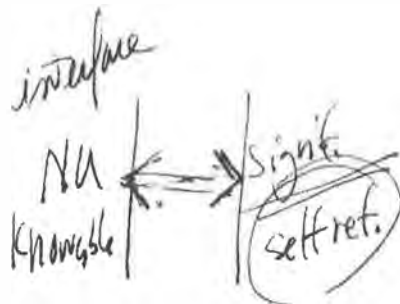
(b) discuss form of realism (why film?)

Pols of Realism -

PCT Paper →

Burnett

question of representation / (semiot / etc)



Making a film of NA - what would we show?
what could we show?
what would we need to know?

Jan 3
① intro to cs. overview (hist.)

② The Paradigm —

③ Semiotics — intro to terms & concepts

④ Structuralism

⑤ (The critique & applications of structuralism)

⑥ Barthes 1

⑦ Barthes 2

⑧ Barthes 3

⑨ Barthes 4

⑩ RULES OF THE GAME — Metz - 2015

⑪ Marxism

⑫ Marxism

Read → Hesage / Kleinhaus "Current State"
→ Kleinhaus "New Theory / New Questions"
→ Hall "Encoding and Decoding"
handout — the image

Burnham 1-57 (1-55)

Burnham 58-157 SG-157

Gauthier slides → Start str. anal of 5:10 to Dreamland

→ Elton on Marked Woman
→ Altman on Gigi
Gigi Bellow
(False Trade) → (T)aper identification

Mayre Barthes $\frac{5}{2}$
 $\frac{7}{2}$

Barthes $\frac{5}{2}$

Hesage — $\frac{5}{2}$ &

Add Screening (Himself as herself):

Lenin
Marx-Engels

Enlightenment

Hess (Idea.) X

11 Ideology - **Millet** gay/lesbian
holocaust
subcultural response

12 Ideology art **Brecht**

13 Realism / Antirealism
Lukacs
Counter cinema

Accompaniment

14 Psychoanal.

Holland

15 Psychoanal.

16 PREMINGER - **WHIRLPOOL** Met - F.F. & His Spectator

17 presentation **narrative theory** Mulvey / Johnston

18 TOURNEUR **EXPERIMENT PERILOUS** Willemen

women in world of P. Ulysses
Blank text

19 **Perilous** - Ex. Perilous

11 Kleinhans (Succession)

20 **Accompaniment** ... exam

Screen script
(Walsh)

Pol. Self R. Polm

21

Some situations that are like film

Billboard

Billboard w/movement -- letters, etc.

Postcards

Postcards w/"movement"/depth

Looking out L. window
car window

Rearview mirror

Spice show

Photo essays

Freud | Dreams
C&D

Marx Capital, ch 1
(you get)

Wages Prices Profit

Jaws - Biskind
Rabey
Heath
Chase on Dirty Harry

Laing Politics of Experience

Ohlmann

Erzensberger

Lichtman Marx & Freud

Sontag On Photography
Juliet Mitchell

Brown Marx, Freud and the critique of everyday life

Therion

Marcuse Eros and Civilization
One Dimensional Man

DeBord Society of the Spectacle

Deleuze

Gays & Film | BFI | JC | Camp

Pera

Empire will get you through times of no love,
better the love, will get you through times of
no money

lolita

satire / social criticism

distur realism - H.S. Dance sequence

Baroque touches *** *

how much exaggeration is needed?

Comedy - Ginz
Tom

convince you
draw you in
make you feel

Psychological Portrayal - character

focus on bosses son → a film for the bourgeoisie
on good guy * (who cares about bourgeoisie?)
or structure? - even a nice guy is
Costa Gavras problem → Yves Montand
State of Siege

— hero/anti-hero
— glorify Tupamaro
politics

full characterization

why this?

Validates that person
assumes they should be thought of w
psychological depth (a long view of personality)

Women, workers aren't treated with this depth

You "get inside" character - assume they have "a human nature"

? the spunky minor character
but serious drama of the big people →

Since comedy uses flat character, types
has more radical potential

from Ibsen/Strindberg / O'Neill / Miller, Williams etc
Brecht on Character *

"A fixed entity" - character. / angst, suffering
belief that thought determines action

you don't get inside / comic character can represent a
social moment

Agonies of the existential hero -
W.C. guy shoots self...

Recent Film Theory — handout (terms, people)

Ⓐ Generally intellectual history — (lack of hist. main change)
(defining terms — not that useful outside of textual work)

Ⓑ Pers. history — give a handle, "personalize" it / danger —
also — see diverse tendencies / extraordinary
complex.

1966 — grad sch. — Levi-Strauss (New from Yale)

1968/9 cs. ~~see~~ post WWII Fr Crit.

Sartre T²

T² Barthes

long paper on comic structures →

Ⓐ Structuralism —

a way of defining in terms of relations.
building models // comparative
ability to explain more than strict formalism

✓ define

Ⓑ Tradition of formalism — / New Criticism / explain

in film — need close analysis tools

(narrative)
Tape

←

(horizontal
description
literary / works)

Semiotics —

promise of understanding in terms of
communication
film/language → rev. in linguistics ^{Saussure} ^{Chomsky Jakobson}
ability to do close analysis of linguistic/visual/etc.
(compare 50's/60's Baran/Sontag "Film & Theatre")

Political criticism — Marxism

myself — 1960 — socialist — no means of implementing it
64-66 Vietnam ^[Anti Hue - summer 61]
grad school ^[Caucerulture]
July paper ^{at govt / anti-war}
SDS — etc (TA Union) (—)

Marxism only 71-72 // from trying to understand what
had happened

Psych. — tradition — one mode of crit

Holland .. (seemed to deal w response)
(go beyond work itself)

RO Cans / Marcuse / Reich

(psycho-social)

Black mut → national
 Women's mut →
 Gay →

Counterculture
 (Rock)

Folk culture

Mass Culture

What is an ~~an~~ subcult.?
 response? at
 an opposition? cooptation?

radical theatre /
~~poetry~~ / films / etc. ~~not~~

(Vicious)

requestion ones life

ditto / film -

autourism - ① put pop film on agenda
 ② broadening

Barth / Chivers - real limits.
 Sarris - "not a theory"

1968

1968 Signs & Meaning

Lee Russell NLR.

May June 68 (Colombi)
 (France) →

(A whole New set of
 Questions.)

How to film w/in culture?
 What potential to crit. culture?

#metz - systematic ("syntagm") How does Howard work

"left"

"right" / formalist

"signifying practice"
 film as ideology.

auton of object
 generalis only w/in text
 internal histo.

[Bordwell / Thompson / Brannigan
 Michaelson]

IDEOLOGY — system of representation —

not just inculcation
but also in parameters
"What is taken for granted"

from Marxism —
western marxism — (philos.)

why no revolution?

th of consciousness →

from Psych. — how mind works — (Lacan) / language

from ling. or - //
social nature of language

Semiotics / Semiology

[connotation / complexity / system

Doing justice for to complexity of film art —
seeing contradiction //



influence of films/filmmakers.

LOS. AG // Warhol // multimedia
intermedia
Expanded Cinema

GODARD →

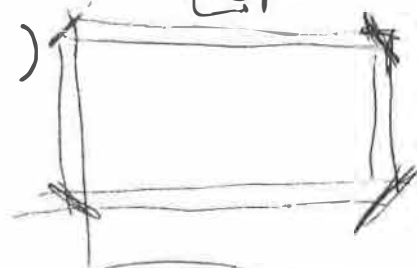
ROSSELLINI (Visconti, Antonioni, Bertolucci, // Rosi)

LOACH/GARNETT

THIRD WORLD

Costa Gavras

Newsreel



Women's Mut Films * Brit Fem Film Coll.

"positive image"

make up

working out in a concrete way

Ongoing Questions:

What is a radical film? // form-content
debate on realism

Realism

re-val H'wood — melodrama (contain contradictions)

nature of "apparatus" —
response

Critique of —

- (1) lack of history / hist. pres.
- (2) anti sociology trend
- (3) written in elitist way

Think of Laurel and Hardy in revolutionary China!
Just think of Laurel as a political commissar and
Hardy as a peasant.

JLG to Penelope Gilliat NYer Oct 25 '76
p. 54

Without a political basis, collective creation is no
more than collective eating in a restaurant

~~Hardy as a peasant~~ - ditto

Class struggle is an intrinsic feature of capitalism
and it cannot be ameliorated by reform or by
straightening out one's head.

Style

2 types of relations

a) relations between styles

(evolutionary metaphor —

emergence, evolution/transformation, degeneration, disappearance)

formulation/disintegration/reintegration/academic codification

1. Is it this evolutionary view basically a 19th C. metaphor,
a positivist one?

- ① Brunetiere on genres + evolution
- ② German & G. Romanticism
- ③ Sitney on US a-g.

b) relations between style and history (other arts/society)

Is style a "way of seeing" or a "way of (re)presenting"?
How and why do styles change? do they have cycles?
can we describe recurrences of style?

Is mannerism a generally recurrent style or a specific
historic one, or both?

Waefflin Principles of Art History

Ren-Renaissance style

Linear

clarity of contour
sharp edges
boundary
separating each detail

depth of field?

Plane

"horizontal perspective" —
(well defined plane or succession of
planes
emph. on low relief
surface

Closed (tectonic)

self contained whole
vertical/horizontal balance
geometric
the world is a cosmos
Leonardo

Multiplicity

individual parts/details maintain
identity w/in a harmonious
and proportional whole

Absolute Clarity

design, color, light serve to define the
structure of individual forms

Painterly

blurs contours & boundaries
merges objects & appearances

Recessional

plane is broken/disappears
presentation in depth
plastic/spatial

Open (atectonic)

limitless, flowing, merges in "outside"
unbalanced
there is no stable order
El Greco

Unity

"organic"
unified composition
details submerged in a total rhythm

Relative Clarity

color & light have
their own value
conflict of form/light or color/line

Rest
static/stable

Motion
mobile/restless

Cyclic
symmetrical

Winkler

Broken
forms do not hold
asymmetrical

Exact
naturalist
at peace w world

~~Herbert Read~~
Worringer

Abstract
abstract, anti naturalist
grotesque
transcendental
geometric/distorted

Visual
a world of impressions
optical
illusory

Herbert Read

Haptic
a tactile projection
sculptural

Near seeing
proximate vision
gains bulk, solidity, plenitude

Ortega y Gasset

focus on object

Far seeing
distant vision
optical democracy / whole field / clarity

focus on field

Geometric
lucidity

Free
non perspective

Intensified Seeing
extreme tension
nervous

Relaxed Seeing
abandoned, free, saturated
exuberant

Light
monotone, clear illumination
(low key) uniform, little interest in shadow
contour

Dark
emph on shadow
chiaroscuro

?

directional-spatial

Horizontal/Vertical

Oblique/Spiraling

~~directional-spatial~~

equilibrium
bilateral symmetry
central focus or axis

oblique/spiralling motions
eccentric \angle

lines in planes
logical
order
balance

volumes/points
wavering
irregular stress
space around bodies
illogical but dramatic

Window

Mirror

Color
Tonal Value

Depth
Illusion

Surface
Allusion

Diachronic for stability the frozen moment ← Diachronic → for change
← Synchronic → the surface

Types of Perspective -

- ① Optical Perspective
- ② Surface Perspective (seeing in ~~flat~~ planes rather than in recession)
- ③ conceptual/hierarchical perspective - scaling to importance
- ④ atmospheric perspective
- ⑤ color perspective

relation to the understanding of space

Carving/Modelling

Harmony

Contrast

✓ Understatement

Exaggeration

✓ Predictability

Spontaneity

✓ Neutrality

Accent

✓ Symmetry

Asymmetry

✓ Balance

Instability

✓ Unity

Fragmentation

Intricacy

→ Economy

✓ Subtlety

Boldness

Opacity/Transparency

✓ Consistency

Variation

Simplicity

Complexity

✓ Realism

Distortion

Flatness/Depth

✓ Sharpness

Sharpness/Diffusion

✓ Passiveness

Activeness

✓ Sequentiality

Randomness

✓ Regularity

Irregularity

✓ Singularity

→ Juxtaposition

Roundness

Angularity

Abstraction

→ Representation

Horizontality

Verticality

Continuity

Episodicity

Perspective —

Scale —

Representation
Symbolism
Abstraction

Contrast — in tone
color
shape
scale

Window

Mirror

On certain formal tendencies... style, technique

Johnston

Nash

Willemsen

Branigan

] describe psychic activity.

Obscene phone call

1) Barthes - rose

2)

Social context -

Social context.

Theorist as star, as celebrity.

Ensenberger

Reich
Marcuse

Tel Quel

Cowan/Ellis

instrumental language
instructions for emerging

Cowan - Ellis

Ch. 1 Philosophical Context

denies other lang - nonverbal communication.
to say doesn't explain why verbal is the master key & so same problem
NB - verbal language

① study of language 20th c. key

② Synchronic linguistics (structural linguistics)

③ language to social practice
which can be studied as social languages

Work on primate learning
metaphor
work on impaired child learning

Speech act theory
Socio-linguistics } undermines
 formalist
 notion of "poetic"
 language

why should we?

is this the best way? the most pertinent?
What do we learn from this approach?
What remains unexplored?
unexamined?

language is the metaphor or model -

this either

① defines language so broadly as to make questionable if the initial knowledge gained from linguistics is pertinent

or ② assumes a reductionism of mammoth proportions

③ is an idealism

it remains unquestioned that verbal language is the key

Actually it would seem in many cases that semiotics rests on prior social contexts -

further example of the rose in Mythologies

Concept of "subject" vs. "human"

(the attack on humanism not really wrong - quite appropriate)

Lenin on Tolstoi

① Mass reproduction changes consciousness
about art. / new aesthetics.

Brecht redefines audience-work relation

Use of traditional forms (Mao)



- 1 1
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7
- 8 8
- 9 9
- 10 10
- 11 11
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- 17 17
- 18 18
- 19 19
- 20 20

[Brown]

Intro Lect - Marx & Freud overview
 Enzensberger - discuss Lichtman I, II
 Lichtman III discuss
 ✓ Sex Pol - Scheel (WR)
 screen discuss WR/Sex-Pol / Laing - Pol of Exp.
~~Holland - Gothic Poss. Tart - states of ...~~
 Tart - States of ... Can. Holland - Gothic Poss. SISTERS
 Holmag Signif.
 Imag. Signif.
 PORN/EROTIC
 Tart - Gode Hamel
 Tart - Kitch Camp Tart
 Macunaima
 Subculture package -
 Sisters - MACUNAIMA
 Celine & Julie
 Himself as herself * AI.
 23rd May Celine & Julie
 present
 present

[Gode Hamel]
 permanent
 Book 5/10
 X/Faces
 X/Chalk
 X/Hammer
 X/Oxenbury

Ollman & Reich
 Laing Sex-Pol
 Pol of Experience

E89

Mar 26 classes start

Common Readings

28 - May (mon) holiday

June 2 classes and
9 exam and.

Mannoni - Freud (4)
Brown - Marx, Freud, and the Critique (1)
Marx, Capital, ch 1

Hitchman - Marx & Freud (2)
Holland - Gothic Possibilities (7)
Enzensberger - essay (2a)
Reich - Sex-Pol (3)
Marcuse - (1) (4) (5)
Tart - States of Consciousness (6)
Laird - Pol of Experience (5)

((WR))

Focus I - Pornography/Erotic/Sexuality/Base Fantasy
II - The Imaginary Signifier | (10) (11)

(7) (8) (9)

Res. report.
O.S.
etc
Brenn Miller

Specialized Reading

Pornography & the Erotic -

Anti-Oedipus

Foucault

The Family

Lacan, etc.

Presentation

Lucas

Gags & Film

Feminism & ...

M/F
Mitchell

Marx

Ohlman -

E84/

WF 113

11-1

Brown - Marx, Freund

① Mar 28 intro-lecture
Marx & Freund② Mar 30 Erzenstberger
Lichtman II disc SR 30,33

③ Apr 4 Lichtman III SR 3 disc

④ Apr 6 Sex-Pol screen WR

⑤ Apr 11 discuss WR/SexPol/Living

⑥ Apr 13 read Holland/art on
disc. Sisters
CT Leming 3

⑦ Apr 18, disc sisters

⑧ Apr 20 Imag Sig.

⑨ Apr 25 Imag Sig.

⑩ Apr 27 Brn-I split meeting

⑪ May 2 Brn/Kidic
TUSER NBChakra Brn/Kidic

⑫ May 4 Hammer Brn Erotic

⑬ May 9 No ren Hamel

⑭ May 11 Himself as Himself
~~MACUNAIMA~~ Sat - Scl. space⑮ May 16 MACUNAIMA

⑯ May 18 subcult. Sat *Forum

⑰ May 23 CELINE & JULIE
(shown at 3pm.)⑱ May 25 A Nous la Liberté
4/0

⑲ May 30 presentation

⑳ June 1 presentation

Mulvey - V.P.A.C.

MAIN STREET

Daughter Rite

Parker Tyler
Screening the Sex
Homosexuality in the
Movie NY Author 73

Parker Tyler -

Heresies 1
* The Esthetics of Power -
modern Erotic Art
Carl Rankin

Frontiers II: 3

Ellen Morgan

The Feminist Novel of Androgynous
Fantasy

Urich 2:1
* The Evolution
of Mike Dominguez
French Submission

Heresies 3 Full 77

Ulrike Ottinger

Tabea Blumenschein

Barbara Hammer

Use of Time in Women's Cinema

Heresies 2

In Her Image

Deena Metzger

Body, Space and Personal Ritual

Sheri Markowitz

Yvonne Rainer Letter Utterings

Women's Fantasy Envisioned

Noel Phillips Birkby

Cerise Kates Weir

She Sees in Herzelt A New Woman
Everyday

ms. Nov 1978 7:5

Laura Mulvey - Visual Pleasure
John Berger - Ways of Seeing
Ch 2

Erotica and Pornography

Gloria Steinem, "A Clear and Present Difference"

How to Run the Pornographers

Out of Town (and Preserve the First Amendment)

Robin Morgan

So what is Erotica? ... various.

The Pains and Pleasures of Rebirth: European and
American Women's Body Art Lucy Lippard

FROM THE CENTER: Feminist Essays on
women's art

NY E. Pottom NY

Judy Chicago: Talking to Lucy L. Lippard

Wonne Rainer on Feminism and Her Film

Letter to Jane - text
afterward

Cineaste The Left and Porno 7:4 (1977)

Giles -

OOS -
Berkeley - lit packet
Jcartile
Susan Brownmiller

① CNK - Devils (Clawage)
② Thundercrack
③ Actor as Actress

Heresies #6 ON WOMEN AND VIOLENCE

Betty Dodson Liberating Masturbation: A Meditation on Self Love

Susan Sontag The Pornographic Imagination is Styles of Radical Will

Body Politics: Power, sex, and nonverbal communication.

Notes towards the reconstruction of Willemens Reading of Tourneur
Paul Willemsen

Notes Towards the Construction of Readings of Tourneur

Intro — Jacques Tourneur Edinburgh Film Festival 1975, ed. C. Johnston/P. Willemsen

- ① it is wrong to study the individual artist (basic formalist position)
(intentional fallacy)
- ② making and "reading" (viewing) are separate but equal
- ③ text is not elevated over reading ← theoretically - no, but in practice?
- ④ a film is raw material for the production of meanings ← see Howell-Smith on Metz
in JC 12/13 → Tel Quel notion of production ← marxist concept of production appropriated.
- ⑤ — Excremental overtones — work = shit = self-expression
critic then arbitrates the work as - commodity.
- ⑥ "Tourneur" — a formula describing an activity of reading/writing — "textual production" ← CK — "a convenient fiction"
Inoue-Heath, Screen 14:3
"signposted" ← the process of signification

- ⑦ Films — repetitions and differences at play within a textual space —
a "raw material" to the reader —
this facilitates or prevents ~~etc~~ certain ways of reading

- ⑧ 2 ways of drawing on this —

- ① probability of code relations
- ② forced code relations

(Barthes L'Empire des signes)

[a certain arbitrariness →]

Source of Heath's interest in Oshima?

Mad magazine, Monty Python
do this, don't they?

⑨ Need to study the text

⑩ Need to understand codes — functioning principles of symbolic codes

⑪ Panal

— on pursued Raoul Walsh
Screen —

"a Panal reading seeks to trace the patterns of enunciation which place and inscribe the subject of the fantasy presented in the filmic text."

← property of an elite —
claims there is no reason
this should be restricted —
(what has he done about it?)

⑫ Analysis seeks to explain the relationship:
author ↔ text ↔ subject

← assumes there is a basic
fantasy model — compare Holland's multi-fantasy

⑬ reader/subject is asked to take an active stand

in relation to production of (the reading of) the text

7 end up producing a new critical reading ← why is this considered good?

that is to take an ironic stand to the text

↑ Is irony an example of bad faith?

compare Northrup Frye on
ironic

this is similar to
what Eco calls

textual

"semiotic guerrilla warfare"

what are the politics of being ironic?
if this is so — how should one act politically? — teach people to do this for themselves?
is punk ironic?

⑭ in order to do this — the subject

→ ① MUST BE AWARE OF THE STRUCTURAL PROPERTIES OF THE MATERIAL.

② AWARE OF THE CO-TEXT (politic-cultural configurations) WHICH DETERMINE HIS(SIC) ACTIVITY

Doesn't this analysis have a lot of similarities with Adorno? passive, manipulated spectators.

(15) the value of an individual film is "correlative to" the formal possibilities of the text

what does this mean?

this is the same old "left auteurism" — see their justification of Sirk (and Savaris) [see Cahiers-Cinema/Ideology/Criticism]
formal sophistication changes the ostensible content — opens up a "critical" reading.

When value is linked to formal complexity — isn't this a basic tenet of formalism (and philosophical idealism?)?

(16) ① prevents active spectator —

A "films which impose an arbitrary reading"

① propaganda

② Oh, Lucky Man

B or "which try to prevent the viewer from taking any distance whatsoever"

① Tommy

② experimental films demanding to be "experienced"

(17) ② allows active spectator "classic" entertainment films

"to some extent foregrounding their own mode of construction"

(18) ③ encourages film which foreground the problem of reading in relation to themselves

a intentional
b not intentional

Compare Noel Burch

Sirk
Tashlin
Ford
Dreyer

①⑨ ④ Films which require the reader to construct coherences — they pose the question of text construction

See also - Wallen
"Ontology and Materialism"

Mulvey - Wallen Penthesilea
Godard
Oshima

can texts force anything?
Is it possible to force a response?

The Theory Film —
the film which actively deals with film theory

Seiter - Main Street

Obermeyer - On Photography

Mulvey-Wollen Penthesilea
Riddles of the Sphinx

Hodgdon - language series / Reflex film / Family Film

Formalist school

Hollis Frampton

Sontag / Benjamin

Citizen-passim.

Structuralists —

Martineau
Camera
Obscura

Duras ←
Akerman *
Renaud *
Rainer **

Screen
Afterimage

Compare categories

Cahiers

Kleinhaus - audience response

Burch

Gidal

McGarry on realism

Ruby Rich

Peter Wallen's
essay on counter-cinema
Women's cinema as
counter-cinema

categories of
feminist film
Laura Mulvey
"Visual Pleasure
and Narrative
Cinema"

Jon Jost
Anthony McCall / Andrew Tynan

Oshima
Godard / Gonin / Mieuville

Straub-Huillet

Dziga-Vertov
Eisenstein

middle brow tendency —
James Benning

Annette Michaelson

Does cinema-verité
fall in #1 (bourgeois terrorism)?

or is it a new entertainment formula? (because of TV.)

Compare work on entertainment by Dyer, Altman, Feuer

is there a non-bourgeois camera style? —
compare Henderson
and

Where do you put Sternberg? Eisenstein?

How valid are these distinctions when compared with Metz's
work on the screen/dream. & he only describing category 2.

20 Tourneurs films

① assign a spectator position (category 2?)

② "put forward" a set of romantic-religious concepts (ideology?)

③ BUT — contradictions undermine their apparent ideological coherence — invite distrust.

doesn't a "poorly made" film do the same thing? Student films? Home movies?

Heath on Oshima

importance is not the film but
the question —

"the articulation
of the sexual, the political, the cinematic"